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could be thrown around the most subtle portrait taken during life.

On Monday evening, the 26th ult., an interesting Entertainment entitled "An evening with Shakespeare," was given at the Cavendish Rooms, Mortimer Street; Mr. Charles E. Fry being the reader, assisted by Miss Bessie Emmett, Mr. Stedman, and a Glee party led by Mr. W. R. Young. Mr. Fry displayed a considerable amount of force and great variety of style in his various selections from the best known plays; his most successful efforts being the "Closet scene" in *Hamlet*, and a scene with Falstaff, from *Henry IV.* Miss Emmett and Mr. Stedman received a well deserved encore for their rendering of the duet "How sweet the moonlight sleeps," from Sullivan's *Kenilworth*. Mr. Albert Lowe presided at the pianoforte.

Rebels.

NOVELLO, EWER AND CO.

Three Characteristic Duets, for the Pianoforte.

- No. 1. *The little prattler.*
2. *Evening Thoughts.*
3. *The Boy's travels on his rocking-horse.*

Composed by I. Moscheles. (Op. 142.)

ANOTHER charming contribution to the many holiday pieces lately given by this composer for the pleasure and profit of those young pianists who have been trained to the belief that "Child's-play" in music, should be both merry and wise. In the beautiful series of duets recently published under the title of "Domestic life," we have sufficiently seen how trifles can be made so deeply interesting by the masterly manner in which they are treated that grown children glory in playing "Grandfather's dance;" and "Grandmother at her Spinning-wheel" is often illustrated by older fingers than those for whose gratification the piece was written. The compositions now before us, as their title implies, are evidently a continuation of the chain of thought embodied with so much success in "Domestic life;" and there can be no doubt that they will be received with an equal amount of favour. "The little prattler" carries out with the utmost felicity the intention of the composer. The *staccato* passages in semiquavers, asserting their right to be heard whenever a chance occurs, and only breaking off to be renewed at the first opportunity, so aptly represent the rattle of a child's tongue that we are delighted to find the "Secondo" (which we presume may represent the admiring parent) listening with pleasure to the little story, told in such breathless haste, occasionally nodding approval, with a sympathetic chord; and sometimes, even, lending a helping hand to cover the weak points, with true maternal fondness. "Evening Thoughts" commences with a melodious phrase for the "Secondo," intended as an "Ave Maria," as the words are written underneath: this is answered by the "Primo;" and a beautiful theme, beginning in thirds between the two players, is then carried on, with an effective syncopated bass, which is continued uninterruptedly until within two bars of the pause, which occurs at the end of the first page. The whole of this composition is the perfection of grace and elegance; and the writing in both parts is equally studied and effective; qualities too rarely to be found in pianoforte duets of the modern school. "The boy's travels on his rocking-horse" has a quaint—almost humorous—subject at the commencement, the restless character of which is preserved throughout the piece. Nothing can be more instinct with boyish glee than the galloping theme which describes the "travels"—nothing more musicianlike than the manner in which the phrases are woven in, and the passages distributed between the two players. Our brief remarks can but imperfectly set forth the many beauties contained in the composition under notice; but we trust that we have said enough to draw the attention both of teachers and performers to these sterling works by one of our greatest living composers.

L'Oiseau au Forêt. Pièce de Salon, pour Piano.
Berceuse, pour Piano.

Fleurs du Sud. Impromptu, pour Piano.

La Source. Morceau Brillant, pour Piano.

La Méditation. Pièce descriptive, pour Piano.

La Brise du Soir. Morceau Brillant, pour Piano.

Composed by J. W. Harmston.

THE name of this composer is new to us; but we have faith in his power to become a popular writer of the class of compositions to which he seems to have devoted himself. We cannot say that he always succeeds in escaping from the conventional form into which most of our so-called "Drawing-room music" seems to shape itself; but in many of the pieces named above there is conclusive evidence of his earnest desire to write from himself, rather than from the works of others, however much these works may have helped to make the fortune both of their composers and publishers. "*L'Oiseau au Forêt*," as may be anticipated, is full of "twitterings;" but the piece has decided merit, apart from the bird's share in it; and the passages are written throughout with much elegance. We prefer, however, the "*Berceuse*," which is based on an extremely expressive subject, in A major; and is moreover tolerably easy to play. The passages of repetitions will be found useful as a study for young performers; and the phrases are sufficiently melodious to interest them. "*Fleurs du Sud*" is by far the most attractive piece of those before us. Beginning with a few bars of introduction, it starts off with a most graceful air, to which the second subject forms an excellent contrast. After a pause, in the original key of F major, a new theme, in the unexpected key of G flat, is introduced, boldly written in octaves. The modulations are afterwards well conducted to the re-appearance of the opening subject, which is given entire; and the piece concludes with a few supplementary bars, which include a portion of the introduction. This bright little composition has small pretension; but it can scarcely fail to please when the elegant passages which it contains can be interpreted with the refinement of touch which they demand. "*La Source*" opens with a rapid theme in 1st 2nd rhythm, which will require an elastic and brilliant finger to do it justice. The piece is, however, not difficult; and, independently of its melodious character (which is always an attraction to young performers) it is excellent as an exercise. "*La Méditation*" has a pleasing melody, well harmonised, which is afterwards varied, chiefly with rapidly repeated notes. It is short, and somewhat more trifling than those we have already noticed. "*La Brise du Soir*," is less to our taste than any of its companions. Not that we have any fault to find with it as a modern piece—"de salon"—but because the *arpeggio* passages, thrown off between the notes of the melody, have now become positively wearisome from ceaseless repetition. The piece may, however, become more in demand than any we have before mentioned; but the probability of this result will not deter us from entering our protest against it as the product of a worn-out school.

Impromptu. For the Pianoforte. By Siegfried Jacoby. (Op. 33).

A CLEVER Impromptu, written with the skill of a practised musician. The opening subject, in B minor, is quaint; and the change into the tonic major has an excellent effect: but there is a monotony about the piece which detracts much from its merit. The bit of placid melody, with the sudden transition of key, at page 5, is however an agreeable relief; and the enharmonic modulation by which the return to the key is effected shows that the composer has an intimate knowledge of the resources of harmony.

Sketch, for the Pianoforte, in the form of a Minuet and Trio. By E. H. Thorne.

THERE can be little doubt that the classical forms of writing are beginning to revive; for we daily see that many composers (having proved that they can throw off with the utmost freedom the accepted "music of the